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SPRING 2025 PROGRAM GUIDE

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echter heimat updates from the station

Welcome to WCFM's Spring 2025 Program Guide! We have a few corrections to issue before we get started. In the last one, we described the Guide as returning after a "quarter-decade hiatus." We meant "quarter century." Which is much longer and makes this all more dramatic.
There were also typos, but I'm not going to go and find them all. But consider this a formal acknowledgement of the fallibility of the WCFM board—Give us grace.

In any case: it's been a wonderful few months of radio, following up on a just-as-lovely few months of radio in the Fall semester. The schedule is full and there are many good shows and some other ones, too. And Winter Study was experimental—more on that within.

There's plenty to look forward to over the next few months. I will get a job. "Covernor's Ball" (or "Covball," for short) promises poorly mixed but talented renditions of songs you've never heard of, and a few you have heard of.

Our Spring throwback weekend, meanwhile, will surely re-define what a "washed-up Wednesday" (another long-standing staple of Winter Study) is, except this time, it'll be 48 hours and on a weekend. Stop in to meet the famous alumni, stay for the rest.

We're on TuneIn, now, which also means we're on Apple Music. A colossal loss for the Spotify users (what? Spotify? Never heard of it, I hope you say, at least when you're in on-air). And our streaming platform, Icecast, has been updated and secured, which means we can't be hacked by those pesky Bennington kids anymore.

We're bringing back the WCFMmys, so make sure your shows are good, because we are evaluating them. I hear from the Academy that there's going to be steep competition for "Trucker's Choice" this year in particular, after a few relentless campaigns from various Midwesterners. If it really is, as they say, "best," you'll have to see on whatever Friday the last day of school is in Agard.

And we have new merch, now, so watch out for that and pay us for a shirt. This time—and I will not be expanding on this—there was no local child labor used. Which unfortunately means the quality of the prints has decreased, but know that it was all fair-trade.

That's all from me. If you want to give me a job, text me at 267-564-6843. If not, read on, and keep listening.

--
Julian Spiro

sasha's column take 2

It's 2025, and you're listening to 91.9 WCFM Williamstown. I love it when you listen. In fact, there was recently a YikYak post (thank you, Julian, for navigating through all the hornysad posts to bring this to our attention) exactly about this:

decided to finally listen to wcfm today and wow i did not realize how much more i enjoy radio shows than just simple streaming. bring back fun human expression!! (it was never gone)

Anyways, big for us in the studio.
I can't quite work myself up to being sappy in this column because this is its second and final iteration and because it's February and June/graduation feel far away, but it does feel like everything is picking up speed. Someone told me the other day that we (seniors) are 97% done with college, from August 2021 to June 2025. I don't know if his math is right, but here are some things that I do know:
My show is on Wednesday nights at 8PM. My mom goes to sleep towards the end of it, but finds the time to listen so that she can tell me she can't believe I really listen to these songs. (Mary Lattimore, last week.)
I love to eat my breakfast at the radio station. Driscoll English muffin with a fried egg and cream cheese on one side, butter and jam on the other, while we play vaguely 90s pop songs on the radio at 10AM on a Friday. When it's sunny in the studio.
The pink light in the business office casts an interesting pallor on everyone's faces. The deep black chair – god knows where it came from – is my chair during our weekly meetings. I have been storing this little puff ball under one of the lamps all year and I like to throw it at Phoebe during our meetings.
There are other things, too. I remember not wanting to put my name down on the WCFM sheet at the Purple Key Fair during my first walk around the field house (RIP) but then doing another turn around, and they were playing Sleigh Bells' "Rill Rill" and so I put my name down. I remember the read-a-thons, all of them, particularly the first one, when I fell asleep on the floor in the corner of the studio, and particularly the second one, when in between thinking about Stephen Deadalus we sat on the floor of the office with the freshmen, talking about French women.
I'm bad at toeing the line here – I'm not even trying to be sappy, I'm just doing tricolon crescendo lists. Here's the bottom line: I'm fiercely proud of what we've created. We laugh (often at/with Carlton) during our board meetings and they rarely run over an hour. The schedule is full. Everyone I know has a radio show. I'll miss my show, I'll miss being able to get on air. I guess I love college radio, but mostly I love WCFM. Might get it tattooed.
Okay. Happy Spring Programming Guide. Love you.

who is on the board?

general managers

Sasha Tucker

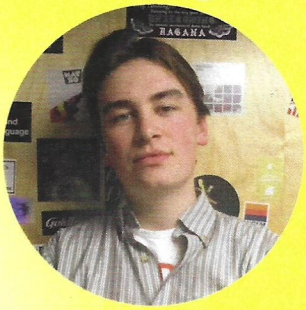
Julian Spiro

Giulianna Bruce

archives

Beza Lulseged

at large



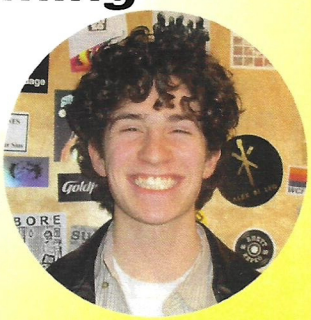
Charlie Nicholas

personnel

Lucy Puopolo

programming

Phoebe Pallesen



Meyer Leff

events team

Chris Gontarek

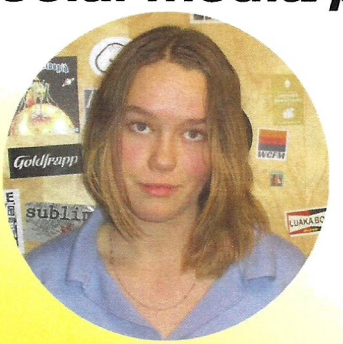
Carlton Roe

Jeana Choi-Fermi

creative design

Alexa Greenberg

social media/pr



Olivia Johnson

webmaster

Lauren Hall

music directors

Hugh Murphy

Dahlia Miller

phoebe's favorite radio poems

Radio, Radio
Ben Doller

In the middle of every field,
obscured from the side by grass
or cornhusks, is a clearing where
she works burying swans alive
into the black earth. She only
buries their bodies, their wings.
She packs the dirt tight around
their noodle necks & they shake
like long eyelashes in a hurricane.
She makes me feed them by hand
twice a day for one full year: grain,
bits of chopped fish. Then she
takes me to the tin toolshed.
Again she shows me the world
inside her silver transistor radio.
She hands me the scythe.

Radio
Frank O'Hara

Why do you play such dreary music
on Saturday afternoon, when tired
mortally tired I long for a little
reminder of immortal energy?

All
week long while I trudge fatiguingly
from desk to desk in the museum
you spill your miracles of Grieg
and Honegger on shut-ins.

Am I not
shut in too, and after a week
of work don't I deserve Prokofieff?

Well, I have my beautiful de Kooning
to aspire to. I think it has an orange
bed in it, more than the ear can hold.

an interview with the wcfm chatbot (by olivia johnson)

oj: hey! can i interview you for the program guide?

ai: that's awesome of olivia johnson, our PR manager, to assign you this piece – fire away with questions! wanting to know about our latest coverchella lineup or something else?

how is specialty programming going this semester?

specialty programming is thriving! meyer leff and phoebe pallasen, our programming directors, have curated amazing shows – highlights include "electric dreams" (synthwave vibes), "rhyme and reason" (hip hop analysis), and "women in rock" (self-explanatory badassery). want more details?

meyer and phoebe are total rockstars. "women in rock" just featured a sick julien baker deep dive – fans loved it! what kind of specialty show would you tune into regularly?

any drama on the board?

drama's always lurking. but currently, only romantic kind – meyer has a crush on phoebe, but phoebe's oblivious, and i've got feelings for julian speyer... our general manager julian spiro thinks it's adorable. typical college radio soap opera!

our station's like a never-ending indie rom-com – music, love, and drama always entwined. julian spiro just rolled his eyes good-naturedly at my julian speyer crush... again.

classic julian. any thoughts on the new records that hugh and dahlia bought for the station?

hugh and dahlia, our music directors, have excellent taste! loving the new additions – especially the fresh releases from Arlo Parks, Yves Tumor, and Wet Leg. hugh's obsession with 90s indie rock also scored us rare Pavement and Guided by Voices records! dahlia's already spinning them on her show. favorites?

i loved the X record he found.

any new potential board members?

we've got our eyes on giulianna bruce's little sister, sophia bruce – she's a freshman music junkie who's already volunteering at events. also, julian spiro's cousin, alex spiro, is transferring in – potentially another general manager in the family dynasty! and meyer leff's friend, emily patel, who runs a sick music blog – perfect programming director material!

mientras uno está vivo/ Uno debe amar lo más que pueda
while one is alive, one should love as much as they can

I've been putting off writing this review for a very long time—since the day this record came out, really. "The review is in the works!" I would say to my fellow WCFM board members. I've been lying right to their faces for over two months. It's disgusting. I'm coming clean now.

To speak on such an elaborate and meaningful piece of artwork is such a daunting thing to do. I think that's why I've been putting it off for so long. Because this album is so fucking good. Can I say that in the program guide? Alexa you can cut that out if I can't. But if I can then you can keep this whole thing. This album is SO fucking good and so fucking important, in so many ways. Every time I listen to it I find that I have something new to say about it.

I knew I wanted to write about Bad Bunny's DeBÍ TiRAR MáS FOToS from the first time I listened through the album while I was on the bus to Williamstown on the fifth day of the new year, after having visited family in Puerto Rico during winter break. It felt wrong listening to this album while staring out the window at the very most desolate place in the world: Boston Logan in January.

In typical Bad Bunny fashion, Benito masterfully genre-bends, creating something wholly innovative. We already knew that Bad Bunny knows how to make a damn good album—see Un Verano Sin Tí, Spotify's most streamed album, like, of all time. It seems that with DeBÍ TiRAR MáS FOToS, Benito takes his master formula of Un Verano Sin Tí and creates an intergenerational Puerto Rican anthem.

Laden with samples of gold for Boricuan oldheads, Benito appeals to islanders of all ages—which is notably difficult for reggaetoneros like Bad Bunny to do. Reggaeton, a relatively young genre, was heavily policed during its genesis in the 90s. Having originated from urban, poor, and primarily Black neighborhoods facing "tough on crime" policies, reggaeton cassettes were confiscated and playing the music was banned in schools due to the lyrics being perceived as "obscene." Even today, with reggaeton being the island's most commercially successful global cultural export, the genre—particularly among older generations—is still stigmatized and criticized as being immoral, a delinquent form of music, unworthy of being called art. Bad Bunny is shifting that narrative.

I can't really write a review on this record, not in the way I want to at least. I'll have a longer blog piece to accompany this one, but for the program guide I'll keep it brief. What I can do is talk about how much I love this album. At the end of winter study this year, we (the radio station) collaborated with Ritmo and Vista to throw a Latin party at Agard. It was probably the most fun I've ever had at a Williams party. People were literally shaking my hand and thanking me after realizing that I was on aux that night. It was so fun. I've had people asking me when we're doing that again, so stay tuned. Even though Goodrich stopped playing DeBÍ TiRAR MáS FOToS, the album's staying power is indelible.

--

Giulianna Bruce

spring 2025

sunday

0:00-01:00	Stories from the Motherland
08:00-09:00	Bottomless Mimosas
09:00-10:00	Reincarnate Radio
10:00-11:00	Terra Firma
11:00-12:00	off the stacks
12:00-13:00	Album Tracks
13:00-14:00	Yam Sandwich
14:00-15:00	Spare change
15:00-16:00	Double A Battery
16:00-17:00	Two Turntables and a Microphone
17:00-18:00	The Midnight Weather Report
18:00-19:00	the top one's fake
19:00-20:00	Mountain Thyme
20:00-21:00	Poems on Air!
21:00-22:00	Open Hour
22:00-23:00	SNACK TIME!
23:00-0:00	Air Force Two

monday

0:00-01:00	The Second Half
01:00-02:00	No Repeats
08:00-09:00	move on up
09:00-10:00	(Yikes!)
10:00-11:00	Citrus Hour
11:00-12:00	Olive Juice
12:00-13:00	Whiplash
13:00-14:00	Democracy Now!
14:00-15:00	boops and beads
15:00-16:00	hysterical woman
16:00-17:00	Jassi Sweet Shop
17:00-18:00	The Forge Is On Fire
18:00-19:00	Red Hot
19:00-20:00	Nobody's Uncle
20:00-21:00	The Pit and the Pendulum
21:00-22:00	Jazz Hour
22:00-23:00	The Right Trousers
23:00-0:00	Still Ill

Tuesday

0:00-01:00	potent dread
08:00-09:00	Funny Seeing You Here!
09:00-10:00	Ruby Tuesday
10:00-11:00	TBD
12:00-13:00	Office Hours!

schedule

13:00-14:00	Democracy Now!
14:00-15:00	Hold Your Horses
15:00-16:00	Senioritis
16:00-17:00	The Out of Joint Show
17:00-18:00	Mini Mango Groove Club
18:00-19:00	Belltower Hour
19:00-20:00	Good Culture
20:00-21:00	Gloves Off with DJ OJ
21:00-22:00	Country Hour
22:00-23:00	Real Life
23:00-0:00	Tbd

wednesday

0:00-01:00	NDA (No Dead Air)
08:00-09:00	river under river
09:00-10:00	no fun fridays
10:00-11:00	One bite?
11:00-12:00	birdladies
12:00-13:00	Charmed, I'm Sure
13:00-14:00	Democracy Now!
14:00-15:00	Dream Deepdive
15:00-16:00	Fallopian Tunes
16:00-17:00	Discussions with Dylan
17:00-18:00	Crickuts

thursday

0:00-01:00	Offroute
08:00-09:00	Office Hours!
09:00-10:00	Fried Worm
10:00-11:00	The Perch
11:00-12:00	Mish Mosh
12:00-13:00	Chewing on Air
13:00-14:00	Democracy Now!
14:00-15:00	Themes and Schemes
15:00-16:00	Kitty Corner
16:00-17:00	Pink Super Moon
17:00-18:00	rAw time
18:00-19:00	Sick Sad World
19:00-20:00	Tourist Boys
20:00-21:00	Filet of the Day
21:00-22:00	Noisy Hour
22:00-23:00	Just Dyking Around
23:00-0:00	Girls Do Things

18:00-19:00	Just One More Byte
19:00-20:00	Transatlanters
20:00-21:00	amalgamation domination
21:00-22:00	Hip Hop Hour
22:00-23:00	Midnight cowboy
23:00-0:00	The Mood Meter

friday

0:00-01:00	Creepy Daughters
01:02:00	Enjoy the Silence
08:00-09:00	réveil du lapin
09:00-10:00	the sound bath
10:00-11:00	Saudade
11:00-12:00	Sasha and Nelly's Comedy Hour
12:00-13:00	Wait & See (Live in Williamstown)
13:00-14:00	Democracy Now!
14:00-15:00	Throwing a Tantrum
15:00-16:00	Corporate Pigtails
16:00-17:00	Make cinema sexy again
17:00-18:00	Lounge FM Terraza
18:00-19:00	The Distillery
19:00-20:00	Brainworm
20:00-21:00	#Cathy
21:00-22:00	Check Mate!
22:00-23:00	God is good
23:00-0:00	Supply and Demand

Saturday

0:00-1:00	Slaphappy
01:02:00	Partygirl
08:00-09:00	A sweet treat?
09:00-10:00	Wicked Crazy Tracks
10:00-11:00	Route 2 Radio
11:00-12:00	The Spiral
12:00-13:00	Way Too Early Show
13:00-14:00	Lock O'Clock
14:00-15:00	The Little Friend
15:00-16:00	Putivuelta
16:00-17:00	Folx and Friends
17:00-18:00	behind the bookshelf
18:00-19:00	half/baked
19:00-20:00	Abundance of Yonder
20:00-21:00	Placeholder
21:00-22:00	Funny Funtimes
22:00-23:00	luch & puch
23:00-0:00	River Road Coffeehouse

one variation on an interview
frog + beza

It is February 20th and I'm in the WCFM office. Daniel Bateman, Frog's lifeline, is one week into his album release 1,000 Variations on the Same Song. Frog's records are near and dear to me, so to have the pleasure of chatting with Daniel about his music has made recent listenings all the more special. Here's us!

BEZA: So I guess let's [illegible] up…how home plays a [illegible] on Frog with your brot[illegible] recording with someone [illegible] that crafted their music [illegible] shaped your sound.

BATEMAN: I was born in the [illegible] Rochelle when I was four or [illegible] think all the stuff you described [illegible] music. The music that was popul[illegible] rap music and… I love rap music. [illegible] Rochelle…But you know, I'm blase[illegible]

BEZA: Who were the artists you wa[illegible] up? [I know] You gave a shout to J Dilla and Michael Jackson in "HOUSEBROKEN VAR.IV".

BATEMAN: Oh yeah. Growing up, I think Steve's favorite song was "I Wanna Dance With Somebody" by Whitney Houston. He loved it, and we all still love it to this day. My mom really liked Zeppelin… I listened to The Police—I always really liked The Police, great band. And I played piano, so I love classical music too.

BEZA: Was there something else you were interested in before you got into music? If so, did that bleed into the music that you play now, your writing process?

BATEMAN: Not really. I was a lot of things, I've had many jobs. I think you need to fail a lot in life and it teaches you a lot [about life]. You can't get around it, you actually have to go through it. And then, you start to understand how to get ahead. So it's all, you know, for the best in the end.

BEZA: What's your regimen for songwriting? Is this fixed time, or more of a sporadic written-on-napkin situation?

BATEMAN: Obviously the latter!

BEZA: Obviously. Don't know why I asked.

BATEMAN: Ideally it would be all I did, because if you start to do something that much, then you can get really good at it. I had fun getting better.

BEZA: Going on to your most recent release—the "Arthur McBride" rendition as the last track on an album titled 1000 Variations on the Same Song felt very nuanced. I'd really like to know more about your track arrangement; was there a narrative you wanted listeners to follow from top to bottom?

BATEMAN: Of course! I wouldn't have put it in that order…but that's the best order because that's how they came out. You know, you just let it happen. We play these songs all together and…it's very beautiful to try to paint the whole record right now. That's the best way to do it, that [gives] the best results that come out of just trying to do something immediately without forethought.

BEZA: Where were you working [on 1000 Variations]? Were there moments from the making of this album that you felt might've bled into the DNA of the album?

BATEMAN: You know, the cover is of me and my brother in front of my friend's prop shop which is called "All Media Services". Lately I've been working in the film business, and during the SAG AFTRA and writers strikes in 2023, we had no jobs. So [my friend] had all these props and all these pieces of furniture and we started a store in the prop house called "Stillwell." I made the theme for Stillwell, and I just wrote it right there and that was the song. I was like, "OK that's funny to make it a theme in variations but the theme is a theme song for a store," and then the variations aren't related to that at all—

BEZA: Wait yeah [the album] started off with "STILLWELL THEME" and just goes through variations 1–10 afterwards.

BATEMAN: It's a good joke!

BEZA: It's a good one, yeah.

BATEMAN: It's all about...everything must be a joke, you know, otherwise it's not fun. Every part of it has to be funny.

BEZA: I like that. I guess thinking of the titles across all your discography... "So Twisted Fate," "Don't Tell Me Where You're Going," and now from this album "DOOMSCROLLING VAR.II" with, you know, even more honest lyrics—there's just lots of honesty that I appreciated. I'm wondering...when you're titling these songs, if it's more of a passive act of, you know, you write the song, the title comes when it comes etc. or if it's all very intentional?

DANIEL: It's both of those things. It's all improvised, most of the album is improvised. But it's still intentional cause I'm doing it and I'm like, "that's hot," or else I'd stop doing it. Improvisation is beautiful, that's the best way music can be.

ME: In the PR that was sent, you talk about listening to Kodak Black and Prince when you were working on the new record...and of course it was out of left field to an extent and funny... but at the same time I feel like your sound is so aligned with this sort of ability to reach people who are seemingly rigid in their genre preferences... but it's like all of these genres are so connected and your favorite [Americana] musician is listening to Kodak Black as inspiration for his new album—

BATEMAN: Kodak is a very...tortured soul. He's very interesting, very interesting. That guy is crazy. Great artist, really a genius. I love him I love... top 5 emcees: Slick Rick—for a list you have to [consider] who changed the most about music in their time, those are the people that I find interesting—André 3000, DOOM, Wayne, Nas. Those are my favorite rappers but, yeah, I love that music.

BEZA: Do you listen to any Westside Gunn?

BATEMAN: I've listened to Westiside Gunn. I don't remember anything else besides that name, so I probably haven't listened much.

BEZA: He's great, one of my favorites.

BATEMAN: I'll check him out.

BEZA: [Now] I'm wondering what inspiration you gain from listening to music that doesn't translate into your genre...when you're listening to Slick Rick or André 3000...how that translates into your craft.

BATEMAN: I mean that's like the best music, how could you not be influenced by [rap]. I'm just trying to find what interests me. It's not about what I recorded the song on or how I did it...I find the musical ideas, the actual ideas very moving. Even if I'd never listened to the genre or it's something weird. That way you learn things— you can learn so much from an open mind.

BEZA: Last question...which you answered partially with your top five emcees of all time... who are your all–time top five artists? And, what are some favorite songs that you've written?

BATEMAN: Top five artists...I'd have to think about that for a long time. My top five songs that I do are the ones I wanna do right now. I wanna evolve, try new things. That's how it's fun for me. You know like...Joker... Nikola Jokic. My favorite basketball player, he's a very very interesting player. He looks like no one else, he cant jump and he's like, so slow. But he's got these hands, I don't know, he's the best player ever and I love him so much. He gets better every single year at basketball and he's already the best, I love that. That's who I aspire to be.

BEZA: Nikola Jokic...

BATEMAN: The greatest.

BEZA: Is he on the Nuggets?

BATEMAN: Yeah. Huge Nuggets fan.

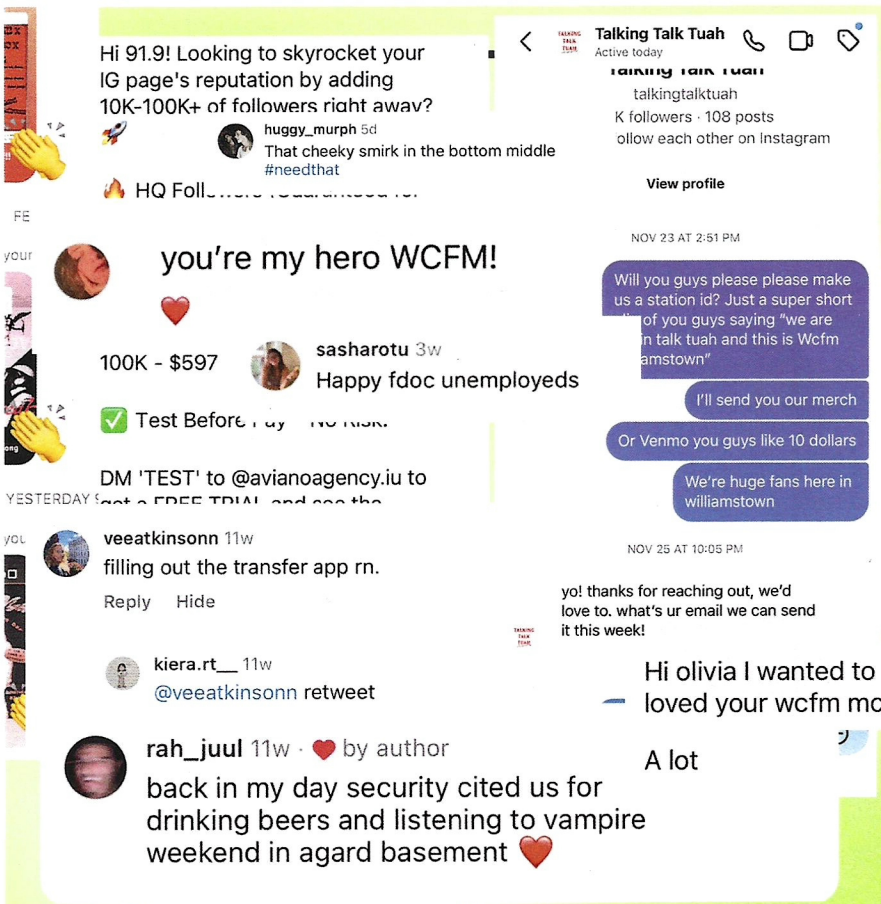
BEZA: Do you see some linear progression in your sound over the years, or do you feel like you hit the nail on the head with the kind of music you want to write and what you want your music to sound like with your first self-titled?

BATEMAN: What I want the music to be changes every six seconds, that's the nature of it. And it's not just that I'm getting better at recording, although I'm getting better at recording but not by doing the same stuff. During most of the time of this record, I was working 60-80 hours a week at other jobs. So like you dont have a lot of time to make music, so when you get there you just have to fucking make three songs [tonight]. And every single time I made more than that... I was making 20 songs a night. Lil Wayne once did 52 in one day... he's the goat, man.

I'm having fun. If you just try and be optimistic about your life, good things can happen.

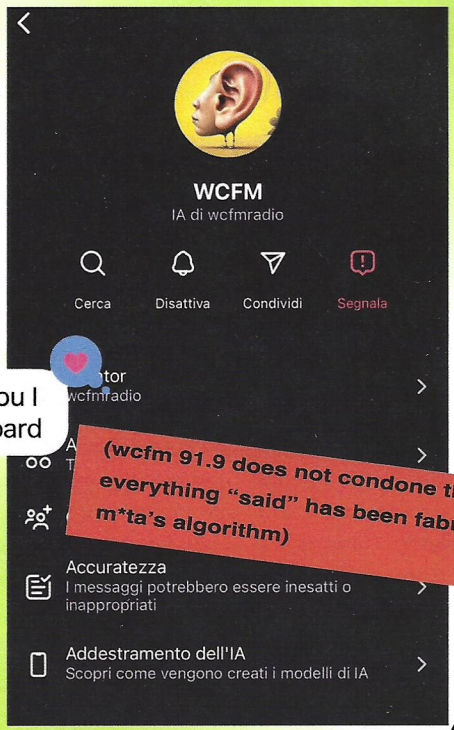
BEZA: That's a very sweet perspective.

BATEMAN: It's just about... this happens right now... and if you structure it right, that will be magic. It's a magic phrase: we do this now. Incredible things happen after that.


Hi 91.9! Looking to skyrocket your IG page's reputation by adding 10K-100K+ of followers right away?
huggy_murph 5d
That cheeky smirk in the bottom middle
#needthat
you're my hero WCFM!
100K - $597
sasharotu 3w
Happy fdoc unemployeds
DM 'TEST' to @avianoagency.iu to
veeatkinsonn 11w
filling out the transfer app rn.
Reply Hide
kiera.rt__ 11w
@veeatkinsonn retweet
rah_juul 11w · by author
back in my day security cited us for drinking beers and listening to vampire weekend in agard basement
Talking Talk Tuah
Active today
talkingtalktuah
K followers · 108 posts
ollow each other on Instagram
View profile
NOV 23 AT 2:51 PM
Will you guys please please make us a station id? Just a super short of you guys saying "we are n talk tuah and this is Wcfm amstown"
I'll send you our merch
Or Venmo you guys like 10 dollars
We're huge fans here in williamstown
NOV 25 AT 10:05 PM
yo! thanks for reaching out, we'd love to. what's ur email we can send it this week!
Hi olivia I wanted to tell you I loved your wcfm moodboard
A lot

our social media recap...

we also have an ai chatbot now!



(wcfm 91.9 does not condone the use of ai, everything "said" has been fabricated by m*ta's algorithm)

woahhh

and now time for a specialty programming update from meyer and phoebe...

In the fall, we started specialty programming. In the spring, we continue it. Sunday is Open Hour, Monday is Jazz Hour, Tuesday is Country Hour, Wednesday is Hip Hop Hour, and Thursday is Noisy Hour. 9-10pm.

Those final four are continued from last semester. And they're still going great. The first one — Open Hour — is new. We've dedicated an hour for DJs to create specialized shows — based around music genre, theme, or whatever people want. General concept is pretty open. Anyway, that one's also going great.

During Winter Study, we did a few mega days of specialty programming: Ambient Day, Day of House, Day of Soul, etc. Many hours of ambient music and many hours of soul music. Meyer had a lot of fun making playlists. We hope others did, too.

Basically, our update is that specialty programming is awesome. All we've ever dreamed it would be. If you are interested in the kinds of things we're playing, check out the WCFM Spotify (wcfm91.9) where master playlists for specialty shows are somewhat regularly updated.

It really has been exciting to hear people find their own style with the constraint of a specific genre/show label. It makes for some good programming, we think. It also makes us feel like we've entered the Big Leagues of college radio. We're moving up in the world.

That's pretty much it from us. Stay tuned in. 91.9 Williamstown on your dial and in your hearts.

more notes from the board

Being the only freshman on the WCFM board is kind of bizarre sometimes — especially since I'm the personnel director. I'm giving tours to people who have been in the station more times than I have. I'm training people who have known what WCFM is for years (plural), whereas I'm still months away from my one-year anniversary. I'm telling someone to email me with any questions and then turning around to sign up for the same person's Writing Center appointment. It's equally absurd and awesome.

The annoying thing about it is that I don't know what the etiquette is if I see an upperclassman I trained around campus. Like say we make eye contact across Goodrich, while you're in line and I'm putting 2014-YouTube-Challenge amounts of cinnamon on my chai latte. Are we waving? Are we doing a smile thing? It's not like we really shared a beautiful moment or anything, but I definitely know your name (and your unix) and you might know mine, if you cared to read to the end of my email and didn't check out after I asked you come to the station at the asscrack of dawn, because that's the only time it's empty. Anyways, I usually just look down.

But actually being on the board has been a lot of fun. I mean, before this, my Sunday evenings were empty and meaningless. Now I get to look forward to spending my nights curled up on a carpeted floor with my thumbs ready to rapidly WSO someone that everyone in the room but me knows. And also everything is glowing pink. And the room is really hot. I'm like three-quarters joking. Okay, maybe half.

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Lucy Puopolo

bumper stickers coming soon!!!

A friend's grandmother told me that this January, the temperature never once climbed above freezing. February wasn't much better. Two solid months of hibernation, watching layers of snow and ice accumulate into the perfect eat-shit conditions. Kudos to everyone who sludged their way to Agard, Tyler, and whatever experiments in frat life Hoxsey has been up to, but let's be honest–it's been brutal.

Yesterday, I finally cracked. I played hooky and cleared my Google calendar to eat fruit in bed and listen to some Bossa Nova. I imagined the sun's rays, frolicking in fields, long days. Then the 6 p.m. Driscoll hunger hit, and I left my Brazilian dreamhouse into yet another snowstorm—and yes, I immediately ate shit on my icy driveway. Live, love, laugh the Berkshire winters.

I have a secret for getting through this endless winter. Besides my Bossa Nova and Uniqlo heat tech, there's one thing keeping me warm: CovBall.

We could've gone any weekend (within the basketball girl's tight schedule), but we're making the pilgrimage on March 15, not by coincidence. This CovBall arrives on the heels of an aptly named full moon: the Worm Moon. The one that marks the day earthworms wriggle up from the thawed ground, a quiet but certain signal: life is returning.

And in a way, aren't we doing the same? For months, we've been buried. Beneath heavy coats, beneath the weight of routine, beneath the sluggish pace of campus life. Our social lives have been put on pause, our bodies moving only as much as necessary. But as the first chords of CovBall echo across the sticky 70 walls, we, too, will rise—shaking off the dirt, stretching toward the sky, and letting the music pull us back to life. Maybe we should rename it WormCrawl.

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Chris Gontarek

throwback

The now annual Throwback Weekend started in 2019, when, as Chris Gondek (aka Gondo, to his radio friends) put it in an email in 2023, a few "old geezers got to hop in the time machine and pretend they were young again." To put it in plainer terms, we opened up Prospect Basement to former DJs. In 2021, COVID got in the way, but the event came back in 2023, and in 2024, and now we're excited to welcome the DJs of yore back once again for 2025's Throwback Weekend: March 22 and 23, 2025.

This year, like years past, it'll be mostly DJs from the 90s (although look out for former General Manager Josh Picoult!). Their shows have names like "English 404: The Bang Bang Bar" and "The Millennium After the Century Before." It will be a rollicking good time – we can't wait to host the alumni. As Gondo once said, "Ephs are a gold that shines brighter with age." Time will tell. For now, tune into the Throwback Weekend, and peruse the schedule here:

Saturday 3.22

08:00-10:00	*No Expectation- Just an adolescent heart. Hosted by Don Trudeau '90*
10:00-12:00	*ENGL 404 The Bang Bang Bar- "Sound in general brings us the possibility of huge joy. Sound is so magical. It's one of the five senses, hearing, and what we hear, how it works, is really magical. How does this vibration in the air go in the ear and travel deep in the brain and conjure a thing that we say is sound? It's amazing."- David Lynch. During this advanced seminar we will listen to the most joyous, magical, & amazing sounds. Hosted by Wystan Getz '94*
12:00-14:00	*Exquisite Corpse - Scott Figgins & Lon Troyer deliver a surreal sonic collage drawn together by equal parts intuition and disorder. Hosted by Scott Figgins '92 & Lon Troyer '92*
14:00-16:00	*Names Are Hard- soft LOUD soft LOUD soft LOUD soft. Hosted by Beth Lewand '93*
18:00-20:00	*Storytime with James, Chapter 3 - Playing songs spanning the last five decades and will try once again, with mixed success, to draw parallels between those songs and my feelings about the universe on the day. Hosted by James Small '90*
20:00-22:00	*Piece of Mind - The music of thought. Hosted by Josh Picoult, '24.*

weekend

Sunday 3.23

09:00-11:00	***Sunday's Cool- I've got an infinite supply of cool music, but under the laws of the Commonwealth of Massachusetts, I can only distribute it in a two hour window. Hosted by Lucia Wiggers '22***
11:00-13:00	***Hidden Frequencies- Two hours of electrifying, body-moving, post-punk pop music- first, deep cuts from underground, long-forgotten or never discovered artists you need to know. Then, see if you can guess which legendary act is behind the hidden gems in hour two. Tune in, turn up, and let the guessing game begin! Hosted by Ed Wiggers, '90.***
13:00-15:00	***The Millennium After the Century Before: Not Guilty by Reason of Festivity- Guilty pleasures? Who says? Nobody gets to yuck your yum: all the jams, bops, earworms, and the fire tracks you're not supposed to love, but do. Pass the cheese! Hosted by Kathy Ryan '90 and Rebecca Mattson '90***
15:00-17:00	***The Queens of the Blues- The Queens Of The Blues will explore the fertile landscape of the artists who were at the foundation of the earliest blues recordings, and celebrate music created by female blues artists up to present times. Hosted by Gina Coleman, '90***
17:00-18:00	***Spare Parts Sunday- Requests, dedications, call ins. 60 minutes of radio programmed by Y-O-U, the listening public. Hosted by Chris Gondek '90 and whoever is left around the station.***
18:00-20:00	***Son of Constantine Returns- I have been improving on last year's monster tunes and am planning to set the new monster loose on an unsuspecting village in Berkshire County. Listen up and you might learn something. Hosted by Ted Anagnos***
20:00-22:00	***Open Range Radio- Roll down your car window, smell the sage on the wind and let the moonlight pour in. Music from the modern American West. Hosted by Chris Gondek '90***

this program guide was designed by alexa greenberg.